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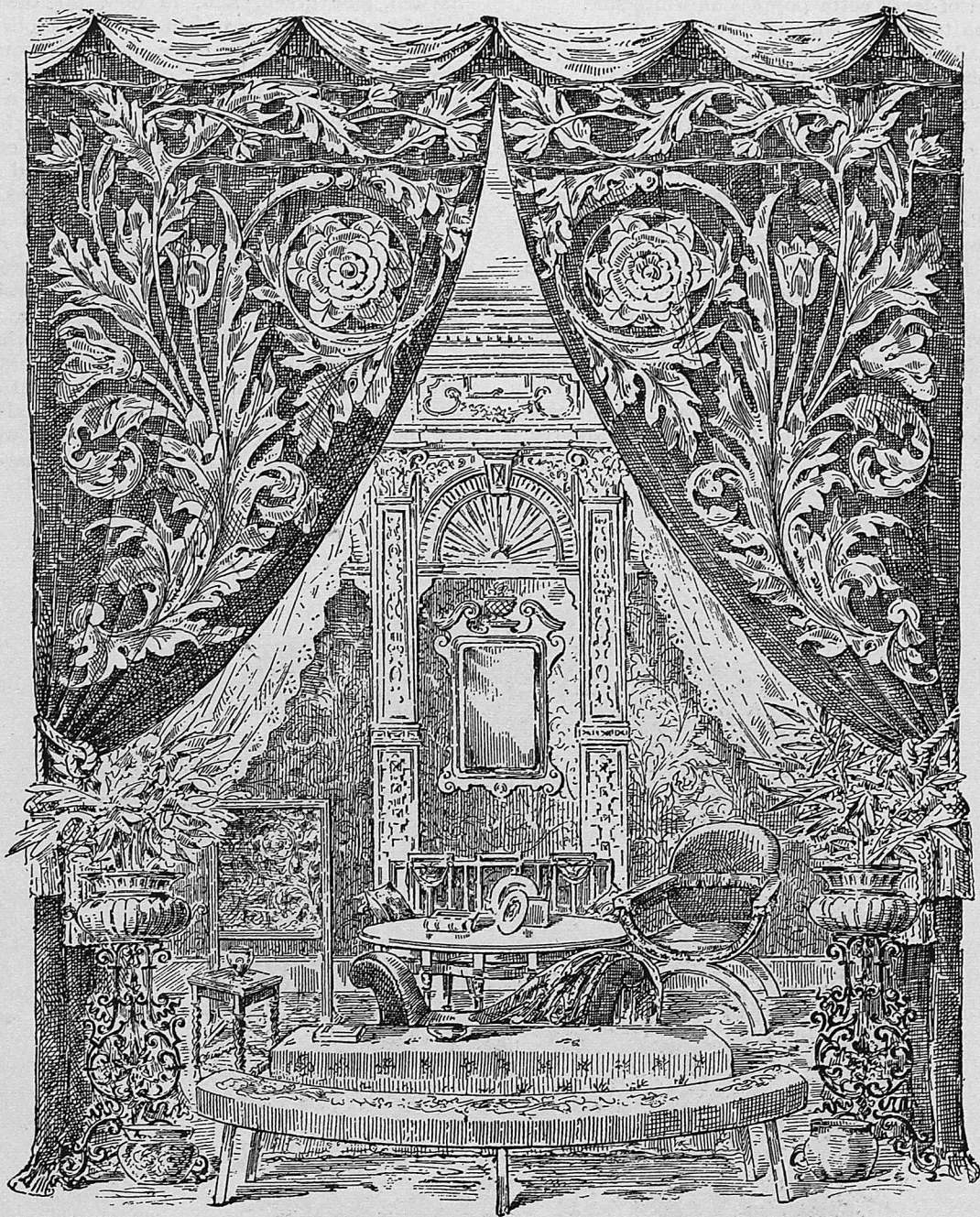
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OCCIDENTAL DRAPERIES.

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BY W. R. BRADSHAW.



TEXTILE fabrics for interior decorations are becoming more and more important factors in house furnishing. Curtains and portières are not alone ornamental, but are articles of utility in many households. It is becoming the practice to use portières for doors, the door itself in such cases being entirely removed from the position it once occupied. Large apartments are separated into private rooms, and unsightly doors and windows are concealed beneath the graceful folds of beautiful drapery. The use of tapestries, portières, fine satins, damasks and brocades for wall decoration, or for the adornment of furniture, has caused a universal demand for such fabrics, and the manufacture of decorative draperies in Europe and the United States has grown to enormous proportions. The materials used in their manufacture are usually silk, wool, cotton, linen or jute, woven, embroidered, stamped, crushed or painted, not to speak of combinations of these materials with threads of gold, silver, and other metals. Modern interiors would be desolate places if deprived of the splendor of their textile housings, and so long as we can get the cheapness of calico, the sheen of satin, the lustre of silk, the bloom of velvet, or the variegated light and shade of plush, adorned with every variety of decorative effect, there is no danger of the business dying out for lack of demand.

Among the many beautiful fabrics designed for interior ornamentation, silk velour holds a high place. A pair of rich

Gobelin blue, silk velour portières are stamped with a Moorish design, the figure being formed of the raised pile, showing a dark tone, while the ground consists of those parts of the pile that are pressed flat, giving a lighter tone. This is caused by the pile absorbing light when standing, and reflecting light when pressed flat. The dado and border in each consists of a skeleton net fringe made of thick silk ropes also a Gobelin blue color, the dado having a tasselled fringe, and the network everywhere having a ground of crimson velour.

A beautiful portière consists of a Gobelin green silk velour, having a floral scroll embroidered thereon by way of a border. The scroll consists of large, white silk leaves, stitched to the ground, with alternate pink and green silk thread, in very long stitches, the white silk ground of the leaf giving the design the effect of feather work. The flowers of the design have clustered pellets of gold tinsel. An old red, or maroon silk velour hanging, has an immense border of hand embroidered floral scrolls in silk thread, some six inches in width, the colors being alternations of yellow, purple, pink and pale blue. An old gold velour portière has a background of pale gold thread, the pattern being a conventional leaf. A brown velour portière is embroidered with a wide border of floral scrolls wrought with threads of gold, and old gold silk, gold and green silk, and gold and red silk. The embroidery gleams like an incrustation of jewels. The ground, or field of the fabric, is striped with a fine gold line running perpendicularly in parallel lines, half an inch apart. A Gobelin blue silk velour portière, every fold of which exhibits the sheen and shade of this exquisite fabric, has an embroidered border of scrolls in gold thread, further enhanced with embroidery of threads of pink and olive silk. A portière of canary yellow, silk velour, is beautifully embroidered with threads of yellow, green, red, olive, and white silk, all separately entwined with threads of gold. An absinthe silk velour curtain is embroidered with heavy scrolls of gold. A spring effect is obtained in twin light-fawn, velvet portières, which are embroidered with lilac wisteria blossoms, and golden green leaves, in silk

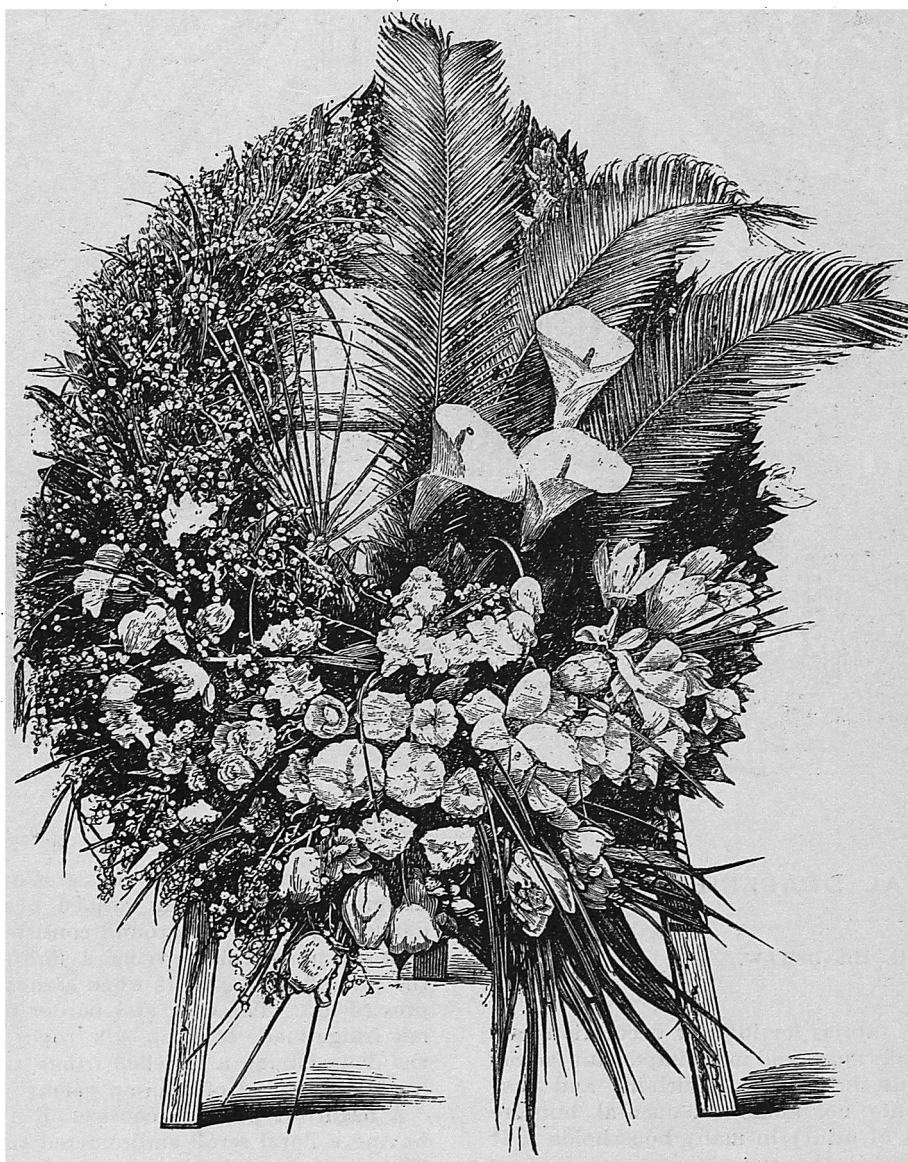
THE DECORATOR AND FURNISHER.

thread. Another pair of portières are of terra cotta velvet, each having a central panel of terra cotta poppies on white silk.

Gobelin, or Aubusson tapestries, whether of silk or wool, stand at the head of all textile fabrics. The designs are usually pictorial compositions made specially for the fabric by the best artists. The weavers of these tapestries are not weavers in the ordinary sense of the word. They are artists who paint their pictures by means of colored silk threads, instead of pigments, and their work is done by finger and eye alone, with the original design before them. These compositions possess infinite gradations of color, the style and quality of the fabric imparting a softness of lustre impossible to be obtained by any other form of art. An Aubusson tapestry differs from a Gobelin tapestry in having the design first made in fragments by various workmen, and afterwards incorporated into the finished fabric. In a Gobelin tapestry, which is ten times more expensive, the entire fabric is made altogether at the same time, and there is only room at the loom for a few skilled workmen, who sit like Oriental carpet weavers, passing through the meshes of the warp their bobbins of colored silk. A panel of Aubusson silk tapestry, measuring 8 feet by 4, is worth \$2,500, while a Gobelin tapestry

In wool velours there are olive green, cinnamon brown, cardinal red, aloe green, and, in fact, all the æsthetic shades of color, having borders in which floral scrolls are produced in the same pile as the field, on a damask ground of a paler tint, wrought after the manner of flock papers. There are portières of painted linen velour, one of which has a border and dado of circular arabesques, while the field of the fabric is painted with natural rose branches, strewn at intervals on a ground of waving red lines, the effect being both novel and brilliant. There are also stamped jute velours used as draperies, with the pile on one or both sides, the patterns being printed in the styles usually seen on Persian and Turkish carpets.

In silk draperies there are woven silk brocades, with as many as a dozen different colors, producing floral scrolls, bouquets of natural flowers, and similar designs on a varying thickness of fabric. All such patterns are dazzlingly brilliant with the richest colors. Sometimes the pattern is so elaborate as to be raised in two or more layers of relief on the ground of the fabric. Many brocades have the pattern, usually a floral diaper, embroidered by machinery upon the ground after the web is woven, and the price of such fabrics runs up to fifty dollars a yard. In broca-



FLORAL DECORATION—A MOURNING WREATH.

of the same dimensions is worth \$25,000. Reproductions of old worsted tapestries of Louis the XIII, and Henry the II periods, exhibit the saddened colors of an extreme old age. A panel of worsted tapestry has a scene in which a 15th century nobleman, in private attire, is seen walking between two ladies in a landscape. An air of extreme refinement, high breeding and culture, pervades the figures, while the saddened colors employed, produce an indescribable sensation of repose. This fabric is intended of course, for a wall panel.

Silk Turcoman fabrics and Sheilas are splendid goods. These latter have usually a blended central ground in olive greens and salmon reds, with cream and dark browns in the floral patterns woven therein. There is generally a dado, or heavy border, in soft, salmon-red floral designs. In some, the border pattern has a blending of blue in the ground with olives, yellow greens, pinks, blues, browns, drabs, and whites, in the flower, having dark red, brown, blue, and black outlines. There is a narrow border to the wider ones having gold and yellow, on cinnamon brown grounds, starred with maroon colored flowers. The colors in all cases are brilliant, yet soft in their blendings, and in the case of silk fabrics, shine like jewels.

telles raised effects are also observable, the ground and the figure being in different colors. There are large pink and ecru scrolls on which were produced bouquets of natural roses, in raised old gold on a dark gold ground.

The ordinary tapestries in general use for covering furniture, or for curtains, are fine satins, damasks and brocades, whether of silk, silk and wool, or silk and cotton. The designs at present ruling in these fabrics are Pompadour styles, which include Re- camier damasks of Louis XIII and XIV, and brocaded silks of Louis XV and XVI styles. All these goods are expensive and rich in appearance, the designs being delicately colored scrolls and floral patterns. There is a Royal Renaissance tapestry which appears like fine hand-embroidered stain, with a wrinkled ground in dull gold. These tapestries are usually 50 inches in width, and if entirely of silk, 63 inches wide. There are a great many combinations of various shades of yellow, cream and green ornament, on pale blue, sage, old gold, reseda, and copper silk grounds. A beautiful pattern consists of two shades of pale blue; it is a silk tapestry, and is used for covering furniture and hangings. A fine wall hanging of pale gold silk tapestry, with floral scrolls in cotton in various tints, spread-

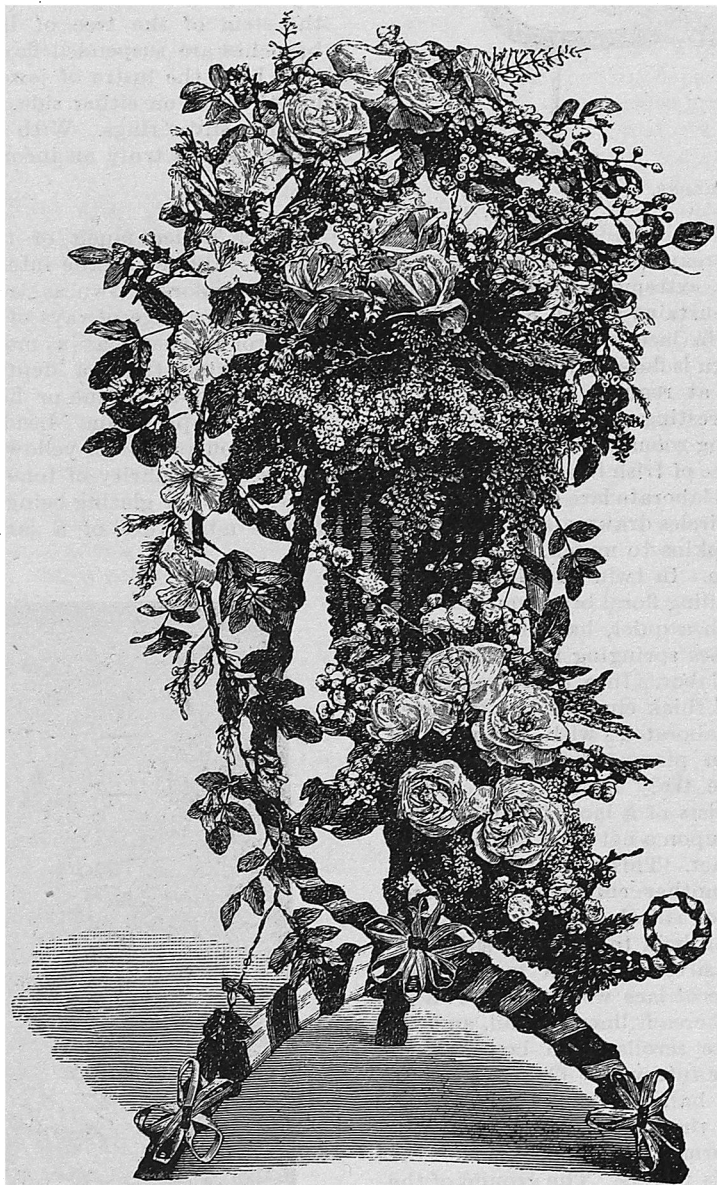
THE DECORATOR AND FURNISHER.

upon the walls of an apartment, would form a handsome decoration. Some of the designs consist of a small floral band running along the fabric at intervals of 4 inches. There is a beautiful new fabric having a silk surface, with a cotton back, representing watered silk, having a weft of gold thread on the silk surface, the principal colors being old gold and absinthe green.

Heavy silk-faced brocatelle is one of the most popular of elegant coverings. It is made of pure silk and wool, the silk being thrown upon the surface, and more specially in the high lights than in the shading; the wool shows through, giving exquisite softness and delicacy of effect. The patterns as a rule are large and striking, showing sweeping scrolls and arabesques, with a great quantity of fine tracery in the shape of vines, tendrils, leaves, etc. All silk-faced, long-pile plush is in great demand, and is used to some extent for furniture coverings and trimmings. The long pile is in some cases slightly pressed in irregular particles, giving a pleasant mottled appearance to the surface.

It may be said that silk brocatelle, and silk damask fabrics, in the Pompadour styles, are being largely used at present to upholster high-class furniture, and it is only second-rate furniture

of their bright and beautiful patterns, are most attractive fabrics for decorative purposes. The most original patterns on cotton were made in Java, and the patterns produced there a dozen years ago, were much more original than those of recent date. Decorated cotton is used by the natives of that country as clothing. In the center there is a stripe about one-third of the whole width, usually black or dark blue. The sides are usually of a pale yellow or tawny color, frequently marbled or spotted in a darker tone, and on this ground are produced patterns in rich dark colors, sometimes geometric, but more often of the floral variety, interspersed with birds, animals and insects. The designer, in the old time process, drew his pattern on the calico and gave the colors. All those parts of the stuff that were not of the same color, were covered with wax, and then the piece was dyed. It was afterwards boiled to get off the wax, and covered with wax again, leaving those parts uncovered that were of another color, and then another dyeing took place, etc. In this way one piece took years to complete. Nowadays, in England and France, the patterns on cotton fabrics are printed in the same way as those on wall paper, the machinery printing a dozen



FLORAL DECORATION.—A MEMORIAL TRIBUTE OF CUT FLOWERS.

that is upholstered in silk plush, in which the popular colors are acier, sea-green, coral, blue, bronze, pierre, cedar, slate, peach, tabac, beige, and bois de rose.

In light weight drapery materials there are plain, brocaded, and printed silks, showing the extremes of elegance. For small houses or flats, nothing is more appropriate in the way of drapery than these light silk goods. Narrow silk goods of this class are made for vestibule windows and glass doors. These are usually hemmed at top and bottom, and are adjusted to brass rods, by which method of application they are easily removed. In India silks, there are Nagpore, Mysore and Rumchuddah fabrics, which are made from the best raw stock, and possess those clinging, supple qualities that distinguish such goods. Bengal satin is a beautiful stuff; its colors are delicate, and the gleam of the fabric resembles the quiver of mercury. Agra gauze is a gossamer fabric, transparent as veiling, and light as a cob-web, yet both firm and strong. For those who desire a fabric giving a maximum of effect at a minimum of price, there are Arab tapestries, with all the intricacies of Eastern patterns, usually ranged in stripes, with running designs thereon.

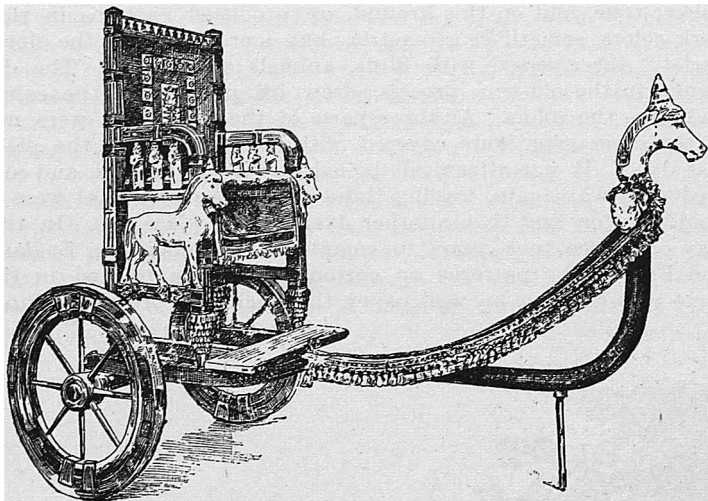
In cotton stuffs, cretonnes for walls and draperies, by reason

or more colors simultaneously. The patterns on cotton fabrics exhibit remarkably vivid hues, and for motives, beautiful pink and lemon-colored dahlias, chrysanthemums, variegated tulips and scarlet poppies, with bright green leaves, are in the ascendant. We have seen a number of patterns lately exhibited in a New York warehouse. No. 1 is a pattern consisting of a beautiful arrangement of laurel foliage in old pinks and greens. No. 2 has bouquets of maroon nasturtiums, the leaves having tones of electric blue and green. No. 3 has large blue jonquills looking more like little jars of blue porcelain than anything else, on an old pink ground. The same design comes on an ardoise ground. No. 4 has immense green scrolls, with large old yellow flowers on a white ground. No. 5 is a creation of intermingling scrolls in greens and yellows on an old pink ground. No. 6 has large mottled flowers, the inside of the petal being yellow, and the outside, where it curls into view, salmon-red. These are borne on pale green scrolls, and there is a repeat of thickly clustered masses of purple and yellow cowslips. No. 7 has light, airy dahlias and peonies in Naples yellow, shaded with dark brown, the stems also a dark brown, and the ground ashes of roses. No. 8 has Naples yellow roses with joyeuse green leaves, on a pale pink ground.

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No. 9 is a medley of scarlet poppies, and blue and brown corn-flowers, intermingling with strewn harvest oats on a cream ground. No. 10 has large bouquets of dahlias, peonies and poppies, with leaves and stems in twelve tones of colors.

In lace curtains, which form the most delicate and refined of all draperies, new effects are being exhibited. In an example of Russian point, made of cream linen thread, the lace is 20 inches



A MOVABLE THRONE.

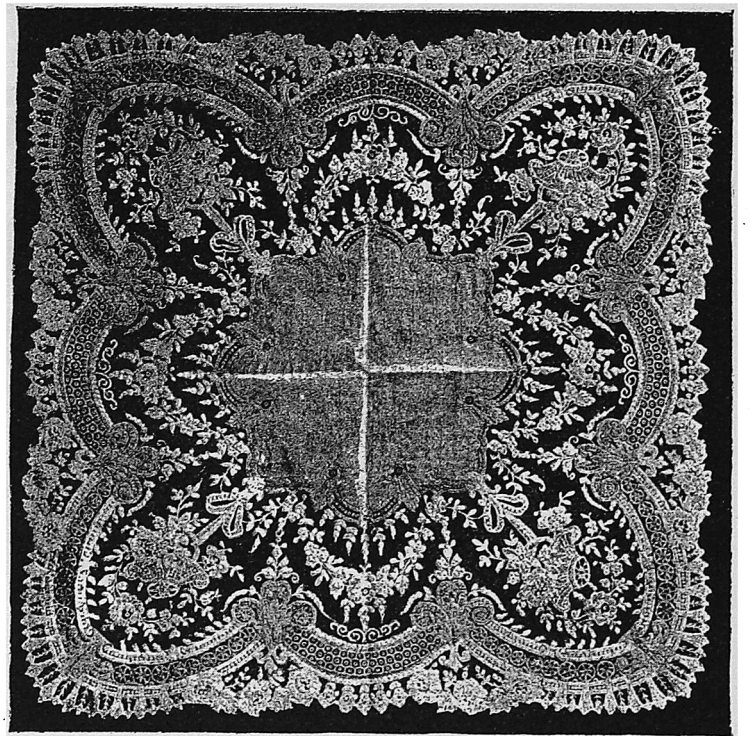
wide, and decorates a curtain of cream satin. The design is wrought with poetic fancy, and is extremely harmonious and restful to the eye. In a pair of curtains known as "tulle appliqué," the design is first wrought in lace, and afterwards applied to the tulle ground. The design is floral, with wide borders, and the field of the tulle is spotted at regular intervals with a single rose of lace. A new and interesting example of lace work consists of a hand-embroidered dining-room table cover of Spanish lace, wrought out of a large piece of Irish linen. The pattern has a border of square panels with elaborate lace edging, and the field of the cover is diapered with circles drawn and embroidered out of the solid web. There are napkins to match, in the same style of work, 27 by 36 inches in size. In twin curtains of Venetian point, the design consists of trailing floral branches, covering the soft gossamer of the ground with a quiet, harmonious grace. There are flowers with flattened bosses springing from the leavy branches, all wrought with infinite labor. In a twin example of Duchesse lace, the borders consist of thick clusters of interwoven ribbons and flowers, gloriously elaborated with bouquets of thickly massed flowers, projecting in places upon the gossamer web of the field. These curtains are truly magnificent. A lace curtain recently made in Paris, consists of a most poetic fancy of floral scrolls and convolutions, held upon a net-work of triangular radiations, a white silk cobweb in fact. This curtain is mounted on a ground of peach pink silk. Another curtain by the same manufacturer is composed entirely of silk lace. The design is floral, stems, leaves and flowers being held together by silk cords of various thicknesses, resembling silver wire. A lace curtain which may be described as the acme of lace work, is known as the "tulip" pattern. The lace is of cream linen thread, and the design consists of large Renaissance scrolls, with bouquets of tulips radiating therefrom at regular intervals. The peculiarity of the flowers consists in the upper half of the leaves of each flower being quite detached from those forming part of the groundwork of the curtain, thus forming large pockets of the petals into which one may thrust his fingers. The ground of the curtain to which the lace is connected, forming a deep border thereto, is of absinthe satin, and at intervals the tulips of lace are appliquéd thereon with striking effect.

Lace curtains formed entirely of gold thread, are amongst the most splendid of modern draperies. Two of such curtains have been imported within the last month or so, from Paris. One consists of a Brussels lace curtain of gold wire thread, made in the style of Louis the XVI. The border has a beautiful floral design, while the field of the curtain has a mass of floral garlands with a suspended oval panel of ribbons and flowers, all wrought with gold thread, on a ground of gold network, spotted at intervals with a diaper leaf of gold lace. Another magnificent curtain is wrought with a thread of heavy bullion gold, the design of the lace taking the form of Persian scrolls and arabesques, intermingled with a floral design. Down the wide border and across the dado are large circular arabesques, held together by floral scroll-work. The upper part of the curtain, or lambrequin, is a solid recurrence of Persian panels, wrought also in gold lace. The curtain is mounted on a ground of crimson velour, and the effect is rich and impressive.

The most sumptuous and costly of all decorative draperies are Eastern silk carpets, whose value depends not alone on their magnificent fabrication, but also on the age of the carpet, and the

care with which it has been preserved. A royal Persian carpet that had belonged to the Caliph El-Muktedir, or perhaps Haroun-al-Raschid, formed with infinite labor of brilliantly dyed silk thread, in the purest style of Oriental art, would, if preserved with care, be a priceless treasure. Such carpets are not intended to be sat upon, are not made merely to adorn the walls of a palace, but are in themselves movable property, and, like gold coin, are the standard of wealth and power. There is shown in a New York establishment, amongst other rare fabrics, a silk Persian carpet, over 300 years old, but as fresh and perfect as if only finished yesterday. It represents the toil of the weaver's lifetime. The colors are vivid reds, greens, blues, purples and yellows, yet owing to the honest and healthy mixture of different qualities of silk fibre, all twisted together, and each having its own peculiar adaptability for being dyed; the various colors are in themselves infinite gradations of color, which is the secret of the charm of the coloring in all Eastern carpets. The silk carpet referred to is eight feet long by four in width, and is valued at \$8,000. The design is a large panel, with a Persian scroll border, containing smaller panels, having texts from the Koran wrought in purple silk on a yellow ground. The ground of the carpet has a tapestry design consisting of a spiral conventional dragon, enfolding the stem of the tree of life, from whose downward hanging branches are suspended flowers in red, blue, green and yellow, that have the lustre of jewels. Two Persian soldiers are guarding the tree on either side. The carpet is bound with a flat chain of pure silver rings. With every movement it shines with a fresh lustre, and is truly an incomparable fabric.

WE notice much of the beauty of the schemes of color applied to the interiors of dwellings to the use of those colors known as transparent, not that these allow the complete passage of rays of light, but that when superimposed the ground color has a modifying influence on their hues and tones, giving them a depth and richness, such as cannot be obtained by a opaque or heavy-bodied color which itself constitutes a compact film. Leading transparent colors are crimson, scarlet, purple, blue, yellow, green and brown. Semi-transparent colors of less purity of tone are more numerous. These are sometimes used for glazing being first rendered sufficiently transparent by the admixture of a large proportion of vehicle. They are



HANDKERCHIEF IN POINT D'ALENÇON.

also capable of being applied with excellent effect where certain tones in a design do not appear satisfactory.

IT has been said of ancient and modern art that they are not to be measured by a common standard, but nevertheless, classic decoration will always be studied for subtle qualities of treatment which pertain exclusively to the artist, qualities as indefinable as they are apt to be illusive in the effort to describe them—something distinct from the original type and which belongs to art itself, having its source in a feeling appreciation of what is beautiful and appropriate, and so calculated to charm the mind. The decorator is best equipped who is conversant with old art traditions, principles and productions.